Purchased with Sale of Dawson Turner by Pattick in 1859.

William Upcott.

Londa Particulars

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AT HIS ROOMS, IN

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(ADJOINING THE CHAPEL,)

On MONDAY, MAY the 4th, 1801, and Two following Days, at Twelve o'Clock.

To be viewed Two Days preceding the Sale, when Catalogues may be had.

Printed by George Hayden,
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CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ariſe between two or more Bidders, the Lot ſo in diſpute ſhall be immediately put up again and re-ſold.

II. No Perſon to advance leſs than 1s. above Five Pounds, 2s. 6d. and ſo in Proportion.

III. The Purchaſers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchaſe-money; in Default of which, the Lot, or Lots, ſo purchaſed to be immediately put up again, and re-ſold.

IV. The Lots to be taken away, with all Faults, at the Buyer's Expence, within three Days after the Concluſion of the Sale; and the Remainder of the Purchaſe-money to be abſolutely paid on, or before, Delivery.

V. Upon Failure of complying with the above Conditions, the Money depoſited in Part of Payment ſhall be forfeited; and all Lots uncleared within the Time aforeſaid, ſhall be re-ſold by public or private Sale, and the Deficiency (if any) attending ſuch Re-ſale ſhall be made good by the Defaulters at this Sale.

CATALOGUE.

First Day's Sale.

MONDAY 4th of MAY, 1801.

LOT

1 THREE—a Gladiator, by *N. Pouſſin*; Madona and child, by *Zucchero*; and three ſtudies of feet

2 Two, by *Giuſeppo Chiari*—Death of Joſeph, black and white chalk, *on blue paper*; and lady ſuckling her child, by *Treviſani*, black chalk—*graceful deſign*

3 Two, by *Andrea Boſcoli*, *maſterly pen and biſtre*

4 Two—Tobias reſtored to ſight, by *Luca Giordano*, *free pen and Indian ink*; and Madona and child, by *Donato Creti*, *free pen*

5 Two, by Palma, *pen and biſtre*—Holy Family, *heightened*; and Coronation of the Virgin

6 Two, hiſtorical,—one, by *Elſheimer*, *light pen and biſtre*; the other, by Diepenpeck, *free pen ſketch, with Indian ink*

7 An elevation, by Sir *James Thornhill*—elegant architecture, with a view ſeen through the portico, *in colours*

8 Four of ſtudies, by *Du Jardin*, *Wouwermans*, *&c. one a maſterly ſketch, in red chalk*; *another of cavaliers, in Indian ink—very fine*

9 A monument in St. Peter's Church, at Rome, by *Gulielmo della Porta—fine pen and biſtre*

10 The Laſt Supper, by *Martin Hemſkerck—pen and greeniſh ink*

11 The Birth of the Virgin, by *Horatio Samachini—free pen and biſtre—very fine*

12 Holy Family, with the two St. Johns, by *Bartolomeo Manfredi—pen and biſtre—very fine*

13 Antique vaſes, by *Polidoro—free pen and Indian ink*

14 Three—Madona and child, by *Elizabeth Sirani, free pen ſketch, with Indian ink*; and two, by *Pomerancia—one of them painted in the cupolo at Loretto*

15 The Annunciation, by *Marc Antonio Franceſchini—free pen and Indian ink*

16 Two—a buſt, by *Don Diego Velaſquez, pen and biſtre*, and Chriſt betrayed, by *Luca Cangiagio, cubic manner, pen and Indian ink*

17 Two, by *Spagnolet*—St. Jerome, *very fine, in red chalk*; and two *free pen ſketches* of old men, in attitudes of devotion

18 One hiſtorical, by *Carlo Lotti, free pen and Indian ink, on blue paper, heightened*

19 A young man playing on the guittar, by Watteau—*fine, in red chalk*

20 Two heads of boys, by *Lawrence*; one in *red chalk*, the other in *red and black chalk—both fine*

21 A capital hiſtorical ſubject, by *Julio Campi* of *Cremona—black chalk, ſtumped and heightened*

22 Two, by *Franceſco Vanni*, of *Siena*—Madona, with St. Francis kneeling, *pen and biſtre*—the picture is in the *Church of this Saint at Lucca*—and the Virgin in the clouds, embracing St. Catharine—*red chalk*

23 Two—Sacrifice on the return of the Ark, by *Rubens, free ſketch in red chalk*; and St. Francis, praying, ſupported by an angel, by *Vandyck, black chalk, on brown paper, heightened, ſtrong touches of Indian ink in the ſhade*

24 Jupiter and Ganymede, by *Giuſeppino*, after *Raffaelle—one of the angles of the Palazzo Chighi—a vigorous deſign, in red and black chalk*

25 An angel miniſtering to Elias in the deſart, by *Theodore van Tulden—free pen and Indian ink—very fine*

26 Three, by *Boucher—two ovals, in red chalk, one very fine*—Cupids playing with armour—the other, Madona, &c. after Parmeggiano—the third, ſtudies, *in black and white chalk*

27 A battle, by *Ant. Tempeſta—maſterly pen and biſtre*

28 Madona and child appearing to a ſaint at prayers, by A. Diepenbeck—pen and biſtre—*fine*

29 QUINTUS CURTIUS, by *Luca Penni—pen and biſtre, on brown paper, heightened—very fine*

30 A landſchape, by *Paul Sandby*, with a team of horſes, drawing a machine, loaded with a large trunk of a tree—*free pen and Indian ink*

31 A young man in an attitude of terror, by *Pinturiccio*—*pen and biſtre*; an angel on the back, *in the ſame manner*

32 A monk reading, by *Guercino*—*free pen and biſtre*

33 Buſt of a lady, by *Raphael Mengs*, ſeemingly by candle-light—*black and white chalk, on brown paper—highly finiſhed*

34 The interior of a houſe of entertainment, with a great many figures, by *Andrea Boſcoli*—three figures are ſitting at a table, meant, perhaps, for the diſciples at Emmaus—*maſterly light pen and Indian ink*

35 A ſubject of eight figures, by *Giovanni San Giovanni*—pen and indigo

36 Madona and child, with St. John, by *Raphael Schiaminoſi*—pen and Indian ink, on blue paper, heightened—*fine*

37 The ſtoning of St. Stephen, by *Lodovico Cardi, detto Cigoli—a maſterly ſketch in Indian ink*

38 The aſſumption of the Virgin, by ditto—*free pen and indigo—engraved in Mr. Metz's work of imitations*

39 Le Pere Eternel, by *Horatio Sammachini—a maſterly deſign, in biſtre*

40 A ſaint ſubject, by *Pietro Rottari, pen and biſtre—very fine*

41 Two—ſtoning of St. Stephen, by *Palma, pen and biſtre*; and St. Jerome, *pen and biſtre, on brown paper, heightened*

42 Two, by Biſchop, after *Michael Angelo and Raphael—pen and biſtre—fine*

43 Two—a ſaint ſubject, by *Palma, pen and biſtre, heightened*; and figures for ornament, by *Roſſo Fiorentino*, perhaps executed at Fountainebleau—*free pen and biſtre*

44 Two, by *Palma*—martyrdom of St. Agatha, *pen and biſtre, on blue paper, heightened, deſigned in* 1627; and dead Chriſt, ſupported by angels, *in the ſame manner*

45 Magdalen, ſupported by an angel, by *Carlo Maratte—very fine, in red chalk*

46 The baptiſm in the river Jordan, by *ditto—fine compoſition, in red chalk*

47 Two—a ſaint ſubject, by *Lanfranco, Indian ink, on brown paper, heightened*; and a ceremony of benediction, by *M. A. Franceſchini, in red chalk—fine*

48 Two figures of prophets, by *Paolo Farinati, free pen and Indian ink, on a yellow paper, vigorously heightened*
49 St. Anthony holding the child, by *Antonio Baleſtra, free pen and biſtre, heightened*
50 Madona and child, adored by St. Peter and St. Jerome, by *Palma Vecchio, free pen and biſtre—very fine*
51 The Holy Family, with St. John, by *Baſſano—pen and Indian ink, on blue paper heightened—curious and rare*
52 Diana, diſcovering the pregnancy of Caliſtho, by *Rottenhammer, in red chalk and Indian ink*—CAPITAL
53 Two heads—one of an artiſt, by *Giuſeppo Nogari, in black chalk, one with a little red chalk*
54 A ſaint diſcovered expiring, by *Girolamo Muziano, very fine, in black chalk*
55 Two—ſtudies of boys, by *Ciprians, very fine, in red chalk*
56 The Lecture of Death, by *Baccio Bandinelli, pen and biſtre*; with the print, by Marc de Ravenna
57 The Continence of Sipio, by *Le Sueur—fine, in red chalk*
58 Two—buſt of a young man, by *Giorgione, in red chalk, with a touch of black, very fine*; and a lady's head, by *Leonardo da Vinci, ſtumped black chalk, on blue paper, heightened*
59 The Laſt Judgment, by *Frederico Zuccharo, free pen and biſtre—a capital deſign*
60 A capital compoſition of many figures, a ſubject of the Apocalypſe, *ditto—pen and biſtre*
61 A ſimilar ſubject, by *ditto, in the ſame manner*
62 A ſimilar ditto, by *ditto, in the ſame manner, with ſome pink waſh*
63 Two—angels ſupporting the dead Chriſt, by *Agoſtino Carracci*; and *a pen ſketch, by Cangiagio*
64 Two, by *Anibal Carracci*—a ſaint ſubject, *pen and Indian ink*; and a boy aſleep, *black chalk, heightened*
65 Saint Raymond ſailing on his cloak, by *Lodovico Carracci*—a charming deſign, *light pen and biſtre, heightened*
66 Two groteſque friezes, with boys, by *Julio Romano, pen and biſtre*
57 The Aſcent of Elias, by *ditto, in the ſame manner*
68 A groteſque—a triton with dolphins, *deſign for an arch*, by *ditto, in the ſame manner—very fine*
69 Madona and child in the clouds, with St. Charles Boromeo and a biſhop kneeling, *black and red chalk, heightened—fine*.

70 Two—a ceremony of ordination, by *Andrea Lelio, pen and biſtre*; and a ſaint ſubject, by *Cæſare Nebbia, pen and Indian ink*

71 Temptation of St. Anthony, by *Martin de Vos, pen and biſtre—curious*

72 Two—an expiring ſaint, ſupported by an angel, by *Raphael da Reggio*; and a prieſt, officiating at the altar, by *Andrea Lelio—both pen and biſtre*

73 A woman nging, by *Jordaens*, ſtudy for the picture of *Soo de Ouden Songen, &c. black and red chalk—fine*

74 Three—fall of the damned, by *La Fage, free pen*; ſtudy for a cieling, by Pietro Teſta, *free pen, on blue paper*; and a ſtudy of an arm and hand, by *Paſſeretto—pen*

75 A ſhepherd and ſheep, by *Franceſco Londonio, black chalk, heightened—fine*

76 Boys blowing bubbles, by *Sir G. Kneller, free ſketch, in Indian ink and biſtre*

77 Three, by *Abraham Bloemart*—dead Chriſt, free ſketch, in black chalk and Indian ink, heightened; a lady, with flowers, *ditto*; and a female hermit, *pen, Indian ink, and biſtre*

78 Two by *ditto*—Lot and his daughters, *pen and Indian ink, heightened*; and the diſcovery of Caliſtho's pregnancy, *black chalk and biſtre, heightened*

79 The death of Jacob, by *Lambert Lombard, pen, with Indian ink and indigo, heightened—capital*

80 Two, by *Franceſco Cozza, (diſciple of Dominichino,) Indian ink, on brown ground, vigorouſly heightened*; *and* St. Catharine, ſtanding, *pen and Indian ink, on blue paper, heightened*

81 Two, by *Carlo Cignani*—Diana and Endymion, *pen and Indian ink, heightened*; and a leaf of free deſigns, on both ſides, *black chalk and broad white*

82 A capital ſtudy, *in oil colours, on blue paper, by Caſtiglione*

83 A ſacred emblem, within a rich border of angels, &c. by *Roſſo Fiorentino, pen and Indian ink—very fine*

84 A long frieze of boys, by *ditto, in the ſame manner*

85 One of the labours of Ulyſſes, by *Primaticcio*, painted in the Royal Palace at Fountainebleau

86 Three, various, by *Anibal Carracci, Caſtiglione, &c.*

87 A capital deſign, by *Giuſeppo Naſini, (diſciple of Cyro Ferri,) pen and Indian ink, heightened—vigorouſly touched*

88 Two—an angel, and a family, ſitting near its cottage, by *Abraham Bloemart—pen and biſtre*

89 Two—Madona and child, &c. by *Simone da Peſaro, red chalk*; and a deſign, by *Bernini, pen and biſtre—fine*

90 A deſign for many figures, by *Primaticcio, pen and biſtre*
91 A frieze of boys, &c. by *ditto, pen and Indian ink*
92 Two—a fine ſketch of two young men ſtanding, *red chalk, on brown paper, heightened*; and a bacchanalian ſubject, free pen ſketch, by *P. F. Mola*
93 Three—two long groteſque ornaments, by *Quillinus, free pen and Indian ink, heightened*; and two military figures, by *Goltzius, pen and Indian ink*
94 Two—a frieze of boys, by *Baptiſta Franco, fine light pen*; *and a pen ſketch, by Primaticcio*
95 Two—Holy Family, with a concert of angels, by *Spranger, pen and Indian ink*; *and a free pen* landſchape, with ſheep, &c. by *Caſtiglione*
96 Madona and child, with St. John, by *Andrea del Sarto —prima maniera—Indian ink and biſtre, heightened. See a remark on the back*
97 The Nativity, by *ditto, Indian ink and biſtre, heightened*—CAPITAL
98 A figure, ſtanding, *back view, by ditto, free ſketch, in black chalk*, within an ornament, by Vaſari—*pen and biſtre*
99 An hiſtorical deſign of three figures, by ditto, *red and black chalk—fine*
100 Two—a figure ſtanding, largely draped, by *Lodovico Cardi, detto Cigoli, in red chalk*; and a ſtudy of young pilgrims, by *Vanni, in black chalk*
101 Gladiators fighting, by *Frederico Zuccaro, pen and purple ink—a circle*
102 A proceſſion at Rome—the Pope kneeling, and imploring the ceſſation of the peſt, victims of which are laying on the fore-ground, by *ditto, pen and biſtre—engraved*
103 A ſaint ſubject, by *Taddeo Zuccaro, free pen and biſtre, heightened*—CAPITAL
103 Two, by *Raffaellino da Reggio*—Joſeph of Arimathea, ſupporting the dead Chriſt; and an angel, comforting a ſaint, or prophet—*both pen and biſtre*
105 A ſheet of maſterly pen ſtudies, by *Paſſerotto, on both ſides*
106 A capital emblematical ſubject, perhaps the Fatal Siſters, by *Veſpaſian Strada, pen and biſtre, heightened*
107 St. Andrew carrying his Croſs, with other ſaints, &c. by *Antonio Bilivetti, (diſciple of Cigoli,) pen, Indian ink, red chalk, &c.—fine compoſition*
108 Two—an hiſtorical ſubject, by *Pierino del Vaga, free pen—a circle*; and St. Mathew, by *Paſſari, pen, Indian ink, and red chalk waſh, heightened*

109 The Annunciation, by *Girolamo Bonesi, (disciple of Carlo Cignani,) black chalk and Indian ink, on blue paper, vigorously heightened—a fine composition*

110 A landschape, with a subject from Ovid, by *Calkar, free pen and purple wash*

111 St. Paul, the hermit, by *Girolamo Muziano—a* CAPITAL *design, in black chalk*

112 A river god, by *Baptista Franco, pen and bistre, heightened—highly finished*

113 The Deluge, by *Castiglione—free pen and bistre, heightened*

114 A subject from Ovid, by *Pietro Testa—black chalk* and bistre—*capital*

115 Two—the Crucifixion, by *Baccio Bandinelli, masterly pen*; and a magdalen in the desart, by *Empoli, pen and bistre*

116 A gentleman on horseback, by *Baptista Franco, very fine, in red chalk—was Sir P. Lely's*

117 A hermit, &c. by *ditto, very fine, pen and bistre*

118 Two—figures, with a dog, by *Titian, pen and bistre, on blue paper, heightened*; and a sacred emblem, by *Camillo Procaccini, red chalk—fine*

119 Two—a frieze, by *Polidoro, free pen and bistre*; and St. Sebastian, by *F. Zuccharo, fine pen and Indian ink*

120 An historical subject, by *Giacomo da Empoli, free pen and Indian ink, &c.*

End of the First Day's Sale.

Second Day's Sale.

TUESDAY 5th of MAY, 1801.

LOT

1 BACCHUS and Ariadne, by *Spranger, pen and Indian ink—fine—anno* 1598

2 Two landschapes, with figures, by *Ab. Bloemart—pen and Indian ink*

3 An emblematical ſubject, by *Gerard de Laireſſe—pen and Indian ink—fine*
4 Martyrdom of St. Lawrence, by *Palma, dated* 1628—*free pen and Indian ink, heightened*
5 A large hiſtorical ſubject, *in red chalk*, by *Romanelli*
6 Madona and child, by *Polidoro da Venezia, pen and biſtre, with a print*
7 A lady, holding a glaſs in her hand, by *G. S. Muller, in* 1613—*free pen, highly finiſhed*
8 Vertumnus and Pomona, by *A. Bloemart—fine, in red chalk*
9 The ſhepherd's offering, by *ditto—pen and Indian ink—very fine*
10 The feaſt of the gods, by *ditto—in the ſame manner, with a little red chalk waſh—ditto*
11 An emblematical ſubject of harveſt—*black and white chalk, on brown paper*
12 Two—little angels, by Paolo Farinati, *pen and biſtre, on blue paper, heightened*; and a ſketch, *in Indian ink*, by *Paolo Veroneſe*
13 The Crucifixion, by *Pordenone—pen and biſtre, heightened*
14 Two—St. John the Evangeliſt, by *Giovanni de Vecchi, free pen, vigorouſly heightened*; and a Sybil, by *Andrea del Sarto, black chalk, on blue paper, heightened*
15 Moſes ſtriking the rock, by *Bouchardon, in red chalk*
16 The Triumph of Cupid, *a circle for the bottom of a diſh*, 16½ Inches diameter, by *Polidoro da Caravaggio—free pen and biſtre, heightened—very fine*
17 A battle, by *Antonio Tempeſta—very maſterly pen and biſtre*
18 The Trinity, by Frederico Zuccharo—*pen and Indian ink—fine*
19 A ſaint ſubject, by *F. Cozza—pen and biſtre, heightened*
20 Two, by *Baptiſta Franco*—an antient ſacrifice, *fine pen and Indian ink*; and a youth in deſpair, *black chalk—fine*
21 Diana conſoling Egeria, by *Franceſco Vicira, in red chalk, fine, with the print*
22 The Aſſumption of the Virgin, by *Vandyck, maſterly, in Indian ink*
23 Buſt of a woman, by *ditto—black chalk, on blue paper, heightened*
24 A ſubject from Ovid, by *Diepenbeck, maſterly pen and Indian ink, with the imitation*, by *Mr. Metz*
25 Saints in the Wilderneſs, by *Pordenone—pen and biſtre—*

CAPITAL

26 Two ladies, with a child, by *R. Schiaminoſi—a graceful deſign, in black chalk, lightly handled*
27 Sybils, a maſterly pen deſign, by *Baccio Bandinelli*
28 A landſchape, with a concert of muſic, by *Giorgione—free pen and biſtre*—CAPITAL
29 Two, by *Paolo Veroneſe*—Preſentation in the Temple, *pen and biſtre*; and an emblematical ſubject, *pen and Indian ink*
30 The Murder of the Innocents, by *Luca Giordano—maſterly pen and Indian ink*—CAPITAL
31 The Madona of Loretto, by *Guercino—pen, with the old print*, by *Paſqualino*
32 Cadmus and the Dragon, by *Anibal Carracci, maſterly pen and biſtre; with the imitation*, by *Mr. Metz*
33 The martyrdom of a female ſaint, by *Franceſco Vanni, in black chalk, with a little biſtre*—CAPITAL
34 An hiſtorical or fabulous ſubject, by *P. da Cortona—pen and biſtre, heightened—capital*
35 A ditto, by *ditto—a fine compoſition, in black chalk—ditto*
36 Two—a maſterly ſtudy, by *Taddeo Zuccharo, pen and Indian ink*; and a ditto, by *Frederico Zuccharo, pen and biſtre*
37 Two ſtudies, by *Frederico Zucchero—maſterly pen and biſtre*
38 The Nativity, by *ditto—fine light pen*
39 Five—the ordination of a cardinal, *maſterly pen and biſtre*; and four of the ſcienes, *in the ſame manner*
40 Chriſt praying in the garden of olives, by *ditto*—his perſecutors approaching to take him—*free pen and biſtre*
41 An emblem of pride, by *ditto—maſterly pen, Indian ink, and a tinge of colour*
42 Eſop adviſing his maſter to order the other ſlaves to drink water, in order to diſcover who had eaten the figs, by *Taddeo Zuccharo—free pen and biſtre*
43 The woman taken in adultery, by *Don Julio Clovio—a capital deſign, in black chalk, highly finiſhed*
44 An emblematical ſubject, by *Lelio da Nouvellara—pen and biſtre—capital*
45 A capital landſchape, with the ſtory of St. George and the Dragon, by *Gieronyme Muziano—maſterly pen*
46 An emblematical ſubject of the Madona, who is ſeated on the clouds, with many ſaints below, by *Tintoret—a vigorous ſketch, en griſaille*

47 A ſaint holding a book, open in his hand, by *ditto—black chalk, on brown paper, vigorouſly heightened*

48 The Reſurrection of Chriſt, by *Giorgio Vaſari—fine pen and biſtre*

49 Two, by *Dominichino*—St. John, and an hiſtorical ſubject—*both in red chalk*

50 The climbers, *(Grimpeurs,) by Marc Antonio*, after Michael Angelo—*fine, in biſtre*

51 The flagellation, by *Tintoret, Indian ink and biſtre, heightened—very fine*

52 Diana and Acteon, by *Paolo Veroneſe—red chalk and Indian ink*

53 The interior of a church, with figures, by *B. Poccetti—maſterly, in black chalk and Indian ink*

54 The Repoſo, by *Caſtiglione—red chalk—capital*
N. B. It is engraved in the ſame manner, by Bartolozzi

55 The Crucifixion, with St. John and the Virgin, ſtanding, by *Pellegrino Tibaldi—pen and biſtre—very fine*

56 A groteſque ornament, a ſaint ſubject at top, by *Giorgio Vaſari—fine pen and Indian ink*

57 The Good Samaritan, by *Baſſano—Indian ink, on red paper—a vigorous deſign*

58 Two—a frontiſpiece, with two ſaints, in niches, by *Balthazar Peruzzi da Siena, black and white, on green ground, fine*; and a ſtudy, by *Carlo Maratte, red and white chalk, on blue paper*

59 Madona, in a glory, in the clouds, two ſaints ſtanding below, by *Gaudenzio Ferrari—pen and Indian ink, on a blue ground, heightened—capital and rare*

60 Madona and child, with two ſaints, by *Bartolomeo Ramenghi, detto Bagnacavallo, pen and biſtr., heightened—from the Duke of Argyll's collection*

61 Madona and child in the clouds—St. Roch and a biſhop ſitting below—by *Balthazzar Peruzzi—pen and biſtre, heightened—very fine*

62 Two ſaints ſitting, by *ditto, a deſign for the arch of a vault—fine pen and biſtre, heightened*

63 St. Paul appearing to a ſaint biſhop while officiating at the altar, by *Vaſari—fine pen and biſtre*

64 Two of ſaints, arched, by *ditto, in the* ſame manner, *ditto —one* imitated by *Mr. Metz*

65 A naval fight, by *Polidoro—pen and biſtre, with a little colour, touched upon by Rubens*—CAPITAL

ANTIENT GERMAN MASTERS.

VARIA.

66 The ſtoning of St. Sephen, by *Dirk von Stern—pen and Indian ink, fine—a circle*

67 Abraham's Sacrifice, by *Tobias Stimmer—very fine pen—a circle*

68 A ſubject unknown, by *Joſt. Ammon—maſterly pen*

69 A young woman, ſtanding, naked, *Death paying his addreſſes to her, by Hans Baldung Grunn—maſterly pen, on a brown ground, heightened—dated* 1515

70 An hiſtorical ſubject, by *Lucas van Cranach—pen and Indian ink*

71 A landſchape, with hiſtorical figures, by *Hieronymus Hoekins, HK* 1518—*maſterly pen*

72 A ſoldier ſtanding, by *Albert Altdorffer*, 1513—*free pen*

73 Two landſchapes, by *Albert Altdorffer—very maſterly pen—one with Indian ink*

74 The Holy Family, in a landſchape, by *ditto—ISK—very fine pen, heightened*

75 Madona and child, by *M. Wolgemuth, (maſter of Albert Durer)—pen—a circle*

76 A man, ſitting in a devout attitude, by ditto—*pen*

77 Chriſt ſtanding, with an open book in his left hand, by *Martin Schrengauer, (alias. Hubſch Martin*, 1469)—*maſterly pen*

77*Suſannah and the elders, by *Virgilius Solis*—pen, *red and blue ink*

ISRAEL VAN MECK.

78 An old man, with a long beard, whole length, ſtanding—*pen*

79 A ditto, kneeling, holding a lighted candle—*face and hands in colour—the drapery, pen*

80 St. Jerome, ſitting in his chamber—*pen, highly finiſhed*

81 The Nativity, ſhepherds offering—*pen*

82 A ſaint, ſtanding, largely draped, a book under his arm—*pen*

83 Two ſaints, one kneeling, the other ſtanding with a book in one hand, and a crozier in the other—*pen and Indian ink, on brown ground, heightened—very fine*

MARTIN SCHOEN.

84 Holy Family, in a landſchape, Joſeph aſleep—*free pen very fine*

85 Deſcent from the Croſs—*pen and Indian ink, &c. part heightened*

86 Holy Family, &c. preparing for the circumciſion—*Indian ink, on purple paper, heightened—the carnations in colour*

87 A young man and woman walking—*maſterly pen*

ALBERT DURER.

88 St. Nicholas and Mary Magdalen, ſtanding, *each within an ornament—maſterly, in black chalk*

89 Two—a group of three figures, *free pen ſketch*; and Faith, by *Iſrael van Meck—pen*

90 Two—Madona ſitting, with the child a croſs her lap; and Faith—*both free pen*

91 Two—Chriſt and St. Peter, and Faith—*both free pen*

92 Two—the flagellation, and a centaur, with a woman—*both pen*

93 Two—St. Catharine, free pen; and groteſque ornaments, *pen and colour*

94 Two—a naked woman ſtanding, dated 1493, *pen*; and a young hercules ſtanding, *ditto, relieved by a green waſh, &c.—very fine —with imitation, by Mr. Metz*

95 A youth on the back of a dolphin, *in colours, very fine, among Mr. Metz's imitations*

96 The Baptiſt's head in a charger, *in diſtemper, in colours*

ITALIAN MASTERS.

97 Apollo and the Muſes, *by Franceſco Penni*—pen and black chalk, ſtumped *and heightened—a capital compoſition*

98 The return of Ulyſſes, by *Primaticcio—fine pen and Indian ink, heightened—capital*

99 Two, by FRANCESCO MAZZUOLI, *detto* PARMEGGIANO *—free pen ſketches, with a ſlight waſh of Indian ink*

100 The Holy Family—*free pen and Indian ink, on a green ground, heightened—graceful and elegant*

101 Two—a figure running away, *free pen ſketch*; and two buſts together, *in red chalk, heightened*

102 Two—*a free pen ſketch*; and the Magdalen's buſt, in a circle, *in biſtre—fine*
103 Madona and child, *black chalk and Indian ink*—CAPITAL *—engraved in Mr. Metz's work*
104 Two *maſterly pen ſtudies*
105 Chriſt healing the ſick, a compoſition of ſixteen figures *—free pen and biſtre*—CAPITAL
106 The ſhepherd's offering—*maſterly pen and biſtre*—CAPITAL

VARIA.

107 The battle of Conſtantine, by *Pierino del Vaga, after Raphael*, with the imitation, by *Mr. Metz*
108 Two ſubjects, on one leaf, by *Innocenzo da Imola—maſterly pen and biſtre, within an ornament, by Vaſari*
109 Two, by *Titian—black chalk and Indian ink, on blue paper, heightened—one the portrait of Carnaro.*
110 Two, by *Julio Romano—maſterly pen deſigns*—one, oxen drawing the plough
111 Venus attired by the graces, by *Guido—free pen and biſtre, within a pretty groteſque border, by Mr. Metz—capital—the ſubject is engraved by Strange from the picture*
112 Chriſt feeding the multitude, by *Julio Romano—pen, Indian ink, and biſtre, heightened*—CAPITAL
113 The Aſcenſion, by *Dominichino*, deſign for a cieling—*black chalk, ſtumped and heightened*—CAPITAL
114 The coronation of the Virgin, by *Fra. Bartolomeo—black chalk and biſtre, heightened*—CAPITAL—*with the imitation, by Mr. Metz*
115 IL PADRE ETERNO, by *Benvenuto Garofalo—pen, red chalk, and Indian ink, on blue paper, heightened, arched* at top—CAPITAL
116 Meleagre and Atalanta hunting the wild boar—*pen and biſtre, on blue paper, heightened*—CAPITAL
117 A leaf of maſterly ſtudies, *on both ſides*, by *Girolamo da Carpi—fine, with imitation of part of one*
118 A ſketch for a culinary ſubject, by *Baſſano—pen and biſtre, heightened*
119 A Roman ſacrifice, by *Paolo Veroneſe, a* CAPITAL *ſubject for a cieling—pen, biſtre, and Indian ink*
120 A ſtudy of two figures—Diana, &c. by *ditto—a capital ſketch, free pen and biſtre*

End of the Second Day's Sale.

Third Day's Sale.

WEDNESDAY 6th of MAY, 1801.

OLD DUTCH AND FLEMISH MASTERS.

VARIA.

LOT

1 THE departure of the Prodigal Son, by *Jerome Bos—free pen. See note on the back* Thane — 5

2 A young woman, ſtanding, by *Roger Vander Weyde, (diſciple of the brothers Van Eyk)—pen deſign* Banks — 2.6

3 Two young women, kneeling, by *ditto—imitated by Mr. Metz* Otley — 3.6

LUCAS VAN LEYDEN.

4 The Wiſemen's offering—black chalk, *heightened* Lambert — 2.0

5 The Circumciſion—*pen deſign—fine* Banks — 2.6

6 A ſubject of aſſaſſination—*metal point, with Indian ink, on a blue prepared ground, heightened—a circle* Otley — 2.6

7 A gentleman and lady, with two children, in a chamber—pen on blue diſtempered ground, heightened—*very fine* Philipe — 4.6

JOHN DE MABEUGE.

8 A young hercules, back view, ſtanding—*fine pen* Otley — 4.6

9 Nativity, with the ſhepherds offering, *a great many figures—free pen—very fine* Thane — 3.6

HANS HOLBEN.

10 Artificers erecting a ſtatue—*free pen* Thane — 2.6

11 A ſubject unknown—*pen and Indian ink, heightened, with the imitation, by Mr. Metz* Philipe — 4.— Sold for 4 To Mr Metz

JOHN VAN EYCK.

12 The Magdalen, ſtanding—*free pen, with the imitation, by Mr. Metz* Banks — 2. 2

ANTIENT ITALIAN MASTERS.

13 St. Luke painting the Virgin and child, by *an antient Greek artiſt, ſuppoſed of the tenth century—pen and Indian ink, on brown prepared ground, heightened* Otley — 4. 6. 0

Sold to Metz for — 0. 10. 0

GIOTTO—*Born* 1265.

14 A converſation of five figures—*pen* Banks — 2. 6

15 A ſubject of the Trinity, *ſmall oval, with many figures on the ground, kneeling—fine pen* Philipe — 1. 6

16 Chriſt, ſitting on a tribunal, crowning the Virgin, *ſurrounded by many ſaints*, four on the fore ground kneeling—*pen and Indian ink, on a rediſh ground heightened; with an elegant border, by Vaſari—pen and biſtre—engraved in imitation, by Mr. Metz* Philipe — 3. 13. 0

17 A deſign for his celebrated bark, *ſuppoſed to be a copy by Giovanni da Fieſole, born in* 1386, *but judged rather, by Mr. Metz, to be a firſt thought, by Giotto himſelf. See writing on the back. Pen deſign* Otley — 1. 11. 0

18 Another deſign for the ſame, *differently compoſed, free pen,* CAPITAL, *with the print after it, by Mr. Metz. See long inſcriptions on the back. Both this compoſition and the other differ from the picture in Moſaic,* as may *be ſeen by the old print in this lot* Otley — 10. 0. 0

SIMONE MEMMI,

Diſciple of Giotto, born in 1280.

19 Chriſt, carrying his Croſs—broad pen, *Indian ink, and a little colour—with the imitation, by Mr. Metz* Otley — 7. —

STEFANO FIORENTIO,

Son of Riccio di Lapo, and disciple and nephew of Giotto.

9. 6 20 Pope Clement V. on horseback, a hawk on his left arm —*pen and Indian ink.* See a long account *of this Pope, by Padre Resta, on the back. Imitated by Mr. Metz* Otley

GIOVANNI GADDI,

Son of Agnolo Gaddi, born about the year 1360.

5. - 21 Several scripture and saint subjects, *in divisions, on both sides of a piece of vellum—pen designs* Otley

ALESSIO BALDOVINETTI,

Born, according to Vasari, in 1368—*but, according to Bottari, in* 1425.

2. - 22 Portrait of DANTE—profile, *in red chalk, Indian ink, and red chalk wash. See note on the back* Lamber
10. - 23 A young soldier, holding a spear, *metal point, on brown prepared ground, heightened* Philips
7. 7. - 24 Whole length figures, on a half sheet, drawn on both sides—three standing, on one side, and two sitting on the other—*metal point on a crimson prepared ground, heightened*—CAPITAL—engraved *in aquatinto, by Mr. Metz* Philips

GIOVANNI ANGELICA DA FIESOLE,

Born in 1387.

12. - 24*Two—Death's head, *white, upon a prepared ground—from D. of Argyll's collection*; and a Lyon, *pen and bistre, heightened* Philips

PIETRO DELLA FRANCESCA,

Born in 1370, *died in* 1458.

5. - 25 An old man sitting, reading in a book—*pen, bistre, and Indian ink, heightened. See long inscriptions on the back —engraved by Mr. Metz, in his work of imitations* Otley

BENOZZO GAZZOLI, FIORENTINO,

Born in 1400.

26 Two figures in converſation, one ſtanding, the other ſitting—*pen, on blue paper, heightened* 2 · 6 · 0

FRA. FILIPPO LIPPI,

Born at Florence, about 1400.

27 A man, ſtanding—*metal pen, on prepared ground, heightened —from the Duke of Argyll's collection* . . 5 · —

28 A man, ſitting, his hand reſting on a book, *in the ſame manner, from the ſame collection* — · 5 · —

29 A ſaint figure kneeling—*pen and Indian ink, heightened —a naked figure on the back—both ſubjects adorned by Vaſari, with groteſque ornaments. In Mr. Metz's work of imitations* 2 · 0 · 0

MASACCIO.—*Born in* 1402.

30 Two whole length figures, ſtanding: one *white, upon a coloured ground*; the other *black chalk, on ditto, heightened* — · 13 · —

31 A buſt of a fat man, three quarters view—*metal point, on a prepared purpliſh ground, heightened, with touches of colour*—CAPITAL—*from the Duke of Argyll's collection* — 15 · —

ANDREA DEL CASTAGNA,

Born about 1406.

32 A ſaint, holding a crozier in his right hand, and a book under his left—*maſterly pen* — · 11 · 6

ANTONIO DEL POLLAJOLO,

Born at Florence, in 1428.

33 Chriſt and St. John Baptiſt—*pen and liſtre, on ochre coloured ground—imitated by Mr. Metz* — · 11 · —

GENTILE BELLINI.—*Born in* 1421. — · 19 · 6

34 Several ſketches of the Madonà—*free pen*

GIOVANNI BELLINI,

Brother of GENTILE, *born in* 1422.

10. – 34*Madona and child—*metal pen, on prepared ground, heightened* Bam b.
11. – 35 The Wiſemen's offering—*free pen and biſtre* — Otley

ANDREA VERROCCHIO,

Born at Florence, in 1432.

5. – 35*A ſaint ſubject—*maſterly pen* ———— Otley
1. 11. 6 36 Two—a boy ſtanding in each—*free pen* — Otley

SANDRO BOTTICELLI.—*Born in* 1437.

0. 9. 6 37 A naked figure of a man—*metal pen, on yellow ground, heightened* Otley
10. 6 38 Two—St. John Baptiſt, ſitting, naked; and a draped figure ſtanding—*both in the ſame manner, with imitations of both by Mr. Metz* Philipe

FRANCESCO SQUARCIONE.

1. – 39 The Annunciation—*pen and Indian ink, on a grey ground, heightened, and highly finiſhed* Philipe

PIETRO PERUGINO,

Born in 1444—*Maſter of Raphael.*

7. 6 40 St. Jerome—*light pen and biſtre—fine* – ——— Otley
6. – 41 Adam and Eve—*maſterly pen, and a little Indian ink, heightened* Philipe
13. – 42 The Angel Gabriel, *free pen, in a picture of the Annunciation at Perugia* Philipe
11. – 43 Figure of a king, for the Wiſemen's offering, ſuppoſed an early work of Raphael—*ſee note on the back—metal pen, on prepared ground, with Indian ink, heightened—imitated by Mr. Metz* Lambert
10. 6 44 Il Padre Eterno—*many figures at bottom, kneeling, ſeemingly portraits—black chalk, heightened* Otley
1. 1. 0 45 An angel, flying—*metal pen, on prepared ground, heightened, with the imitation by Metz* Bank.
13. – 46 Madona and child ſitting—*careful pen—fine* E: Clarke

47 The Saviour, embracing St. John—*free pen—ſuppoſed to be an early deſign of Raphael, with Mr. Metz's imitation* Otley — — 12 — —

LUCA SIGNORELLI.—*Born* 1444.

48 Il Padre Eterno, *metal pen and biſtre, on prepared paper, heightened*; and an angel, playing on the violin, *on the back, in the ſame manner* Otley — — 2 — —

LEONARDO DA VINCI.

49 Two—a man's head, character of Deſpair, *black chalk, ſtumped, on brown paper, and heightened*; and a lady's head, *pen and Indian ink, heightened* Otley Noble in the metz — 1 — 3 — 0

50 Deſign for an ornament—*fine pen and black chalk* Otley — 1 — 1 — 0

51 Two—head of a piping boy, *metal pen, on carnation ground, heightened, fine*, another boy's head on the back, *free pen*; and a ſtudy of heads, *metal point, heightened* Phillips — 4 — 6

52 Madona and child, *in the ſame manner, on brown paper, with other ſketches—very fine* E. Clarke — 1 — 12 — 0

DOMENICO DEL GHIRLANDAJO.

53 Holy Family, with miniſtering angels—*pen and Indian ink, on a brown ground, vellum, in a groteſque ornament, by Vaſari; with the imitation by Mr. Metz* Otley — 1 — 0 — 0

ANDREA MANTEGNA.

54 A lady running, dreſſed in a turban, holding over her head a live ſerpent; perhaps intended for Cleopatra *—a vigorous deſign, pen, with a little indigo, heightened* Otley — — 2 — 6

55 An old man ſtanding, *in biſtre, heightened* E. Clarke — 3 — —

56 A bacchanalian, *pen and biſtre, prima maniera—many figures* Barnard — 7 — —

MICHAEL ANGELO BUONAROTA.

57 Three ſtudies, *in black chalk; two of figures, the other of knees* E. Clarke — — 11 — —

58 An old woman's head, and ſketch of a whole length female figure, *in the ſame manner* Banks — — 11 — —

5. 12. 6 59 Two—a young ſoldier, his finger in his mouth; *one pen and black chalk*, the other *in red and black chalk*, with another figure, &c.

VARIA.

5. - 60 Two—Madona and child, with angels and adoring ſaints, by *Domenico di Paris*, diſciple of Pietro Perugino—and a whole length figure of a man, *on blue paper, heightened, by Gandenzio Ferrari*

3. 6 61 Job inſulted by his wife and friends, by *Ugolino Saneſe*—*fine pen, with Indian ink, highly finiſhed*

5. - 62 A ſaint ſubject, by *Paolo Veroneſe*—*red chalk and Indian ink*

3 { 63 The Laſt Supper, by *Baſſano*—*pen and Indian ink, on blue paper heightened*
64 The Wiſemen's offering; by *Paolo Veroneſe*—*maſterly pen and Indian ink, heightened*

10. 6 65 Groteſque ornaments for a cieling, by *Vaſari*, *with the print, by Mr. Metz*

13. - 66 Two—head of Chriſt, by *Weſt*; and a hiſtorical ſketch, by *Weſtall*—*both in pen and biſtre*

2. - 67 Two—a ſketch for the crucifixion of St. Peter, by *Guido*, *black chalk, on blue prper, heightened*; and a ſketch by Tintoret, *pen and Indian ink, on grey paper*

FRA. BARTOLOMEO *di S. Marco.*

15. - 68 Two—a ſketch of a figure, holding a tablet; and the aſſumption of the Virgin, *a ſketch on both ſides—maſterly black chalk, on a rediſh paper*

7. 6 69 The Madona, a deſign for the Annunciation—black chalk—*on brown paper, heightened*

11. - 70 The Holy Family, with Elizabeth and St. John—*pen*

PIERINO DEL VAGA.

5. - 71 A ſet of *maſterly pen ſtudies*, on both ſides

7. 6 72 *A fine pen ſketch*, for the interior ornament of an apartment, *with biſtre*

2. 6 73 Deſigns for an altar-piece—ſaint ſubjects of many figures—*pen, with Indian ink, heightened*

BIAGGIO BOLOGNESE.

7. - 74 The Deſcent from the Croſs—*pen, Indian ink, and red chalk waſh, heightened—a vigorous deſign*

Third Day's Sale.

BOOKS OF PRINTS.

[*Immediately after the Drawings.*]

LOT

1 MR. METZ'S WORK OF IMITATIONS, displaying the progress of the art of design, from the restoration of the Arts in Italy down to the end of the seventeenth century, after *original drawings* in the *principal cabinets of England*, many of them *in* his *own*, consisting of 168 subjects, by 69 different masters — in boards on 108 Sheets — 5. 0. 0

2 Another copy — Philips — 4. 8. 0

3 Ditto — Hooper — 5. 2. 6

4 Ditto — Philips — 5. 5. —

5 Ditto — Philips — 5. 0. 0

6 Ditto — Hooper Philips — 4. 12. 0

7 Ditto — Hooper — 5. 2. 6

8 Ditto — Hooper — 5. 0. 0

9 Ditto — Hooper — 4. 12. 0

10 Ditto — Read — 4. 13. 0

11 Ditto — Read — 4. 12. 0

12 IMITATIONS, by MR. METZ, from drawings, by *Parmeggiano*, *in the collection of His* MAJESTY, containing seventy-two subjects, on thirty-three LEAVES — . 17. — Otley

13 Another set — Read — . 18. —

14 Ditto — Hooper — . 19. —

15 Ditto — Hooper 1. 0. 0

16 Ditto — M 1. 1. 0

17 Ditto — L. Palmerston 1. 0. 0

18 Ditto — M — . 18. —

19 Ditto — Hooper — . 18. —

20 Ditto — Read — . 17. —

102 Lord Palmerston . . . .

1. 5. 0	21	Schediaſmata ſelecta, ex *Archetypis* POLIDORI CARAVAGIENSIS in Muſæo Hon. viri AB. HUME *Baronetti*—Conſervatis fideliter imitata, Auctore C. M. METZ, *on ſixty-two plates*	Philipe
1. 11. -	22	Another ſet — Hooper	
1. 10. -	23	Ditto Hooper	
1. 6. -	24	Ditto Philipe	
1. 6. -	25	Ditto Hooper	
1. 6. -	26	Ditto Philipe	
1. 6. -	27	Ditto Philipe	
	~~27*~~	~~Ditto~~ none	
4. 6	29	Various prints, from Parmeggiano—*mounted*	Lord Palmerston
4. -	30	Ditto	
5. 6	31	Ditto Lord Palmerston	
5. -	32	Ditto Lord Palmerston	
6. 6. 0	33	ONE COPPER-PLATE, of children on horſeback, deſigned and engraved in *the chalk manner*, by Mr. METZ —UNPUBLISHED	Philipe
5. 0. 0	34	A DITTO—children romping, in the ſame manner, by DITTO, UNPUBLISHED, *entitled* PAS ENCORE	Philipe
15. 4. 6	35	SIX PLATES—children at play, *deſigned and engraved* by Mr. METZ, in the ſame manner, *with a ſpecimen copy*	Philipe
15. 15. 0	36	THE PLATES of Mr. Metz's imitations of PARMEGGIANO, thirty-three in number, containing ſeventy-two ſubjects, with a ſpecimen copy, and all the odd prints	Philipe
31. 10. 0	37	The plates of imitations of Polidoro's drawings, ſixty-two in number, with a proof ſet of prints, *and all the odd impreſſions*	Philipe
63. 0. 0	38	The plates of the great work of imitations, 117 in number, containing 168 ſubjects, with a proof ſet of prints, all the odd impreſſions and the letter-preſs, about 120 copies compleat	Philipe

75 A saint subject in the temple—*pen and bistre, heightened—capital* Lambert — 11. 6

CORREGGIO.

76 Madona and child in the clouds—*masterly black chalk, heightened* Philipe — 1. —

77 A man standing, looking up—*pen and Indian ink, vigorously heightened* Philipe — 5. 6

78 Figure of an angel, design for a cupolo or cieling—*masterly black chalk, from the cabinet of King Charles I.* Wby — 1. 3. 0

79 Boys, *in red chalk, fine, let into a rich ornament, by Rosso Fiorentino—pen, Indian ink, and bistre, heightened* Philipe — 1. 11. 6

VARIA.

80 A saint subject, by *Baptista Bracci—pen and indigo* Rogers — 1. 3. 0

81 Wisemen's offering, by *Paolo Veronese—pen and bistre, on blue paper, heightened*—CAPITAL—*imitated by Mr. Metz* Lord Palmerston — 1. 10. 0

82 The Repose in Egypt, by *Lod. Carracci—Indian ink, on grey paper—very tasteful and elegant* Philipe — 2. 4. 0

83 Diana and Acteon, by TITIAN—*masterly pen and bistre*—CAPITAL Philipe — 4. 4. 0

DRAWINGS,
FRAMED AND GLAZED.

84 A young shepherd, leaning on his stick, by *Francesco Londonio—black chalk, heightened* Lambert — 8. —

85 St. John the Evangelist, by *Raphael—pen and bistre, heightened* Philipe — 6. —

86 A man, with a long beard, standing, by *Rembrandt—masterly pen* Banks — 4. —

87 Two—a young woman, whole length, by *Baptista Franco, free pen*; and the bust of a poet, *red and black chalk* Reid — 2. 6

88 St. Luke painting the Virgin, by *Lucas van Leyden—pen and Indian ink, on blue paper, heightened—a circle—imitated by Mr. Metz* Wby — 2. 0. 0

Philipe 89 The marriage of the Virgin, by *Martin Schoen—pen* — 8. 6

Sold to Mr Metz 90 A Pope, writing under the divine inspiration, with angels, one of whom guides his pen, by *Taddeo Zuccharo—masterly pen outline, finely tinted with colour* Philipe — 1. 3. 0

91 Three figures, perhaps the Judgment of Hercules, by *Andrea Mantegna*; each figure of a different colour—*pen outline, washed, from the collection of the late Mr. Strange—engraved in aquatinto by Mr. Metz* Wby — 9. 15. 0

10. 10. 0 92 A CAPITAL emblematical ſubject, by DITTO—*pen and biſtre, with a little colour—it repreſents the Triumph of Vice—from the ſame collection, alſo engraved in aqua-tinto, by Mr. Metz* Mr Knight of White Hall.

2. 2. 0 93 A CAPITAL DESIGN by RAPHAEL—the Transfiguration on Mount Tabor—*Indian ink and biſtre, on blue paper, vigorouſly heightened*; on the back, is a Triumph of Bacchus, *in the ſame manner* Philips

1. 2. 0 94 A boy's head, by *Miſs Metz, from nature, highly finiſhed in black chalk* — Money

3. 0. 0 95 The Children in the Wood, aſleep, by MISS METZ—a *charming compoſition, in colours* Money

5. 5. 0 96 Children's ſports, by DITTO—*a pleaſing compoſition, in form of a frieze*, conſiſting of twenty-five figures—*very fine, in colours* Philips

FINIS.